

Afems 2018

27-29 SEPTEMBER

THE MUTE ALWAYS SPEAK

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ORGANISED BY ART ON OUR MIND & UCAPf



‘The Mute Always Speak’: (Re) imagining and re-imaging feminist futures

Hosted by the Department of Literary Studies in English (Dr Lynda Gichanda Spencer and the UCAPI Project) and the Department of Fine Art (Dr Sharlene Khan and Art on our Mind)

Rhodes University
27-29 September 2018



Dr Nthabiseng Motsemme

“On death, desire and spirituality”

Reimagining the African’s women’s archive

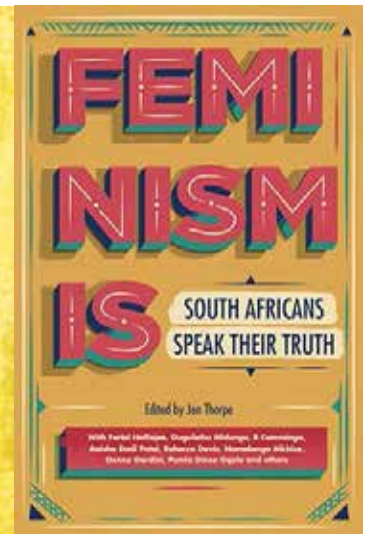
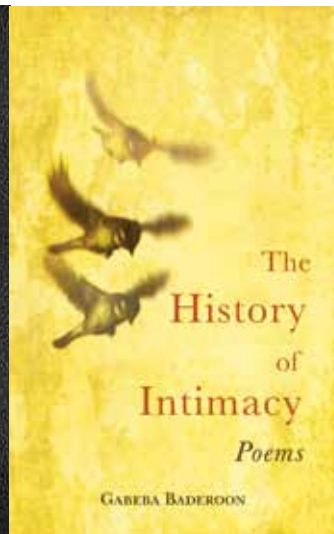
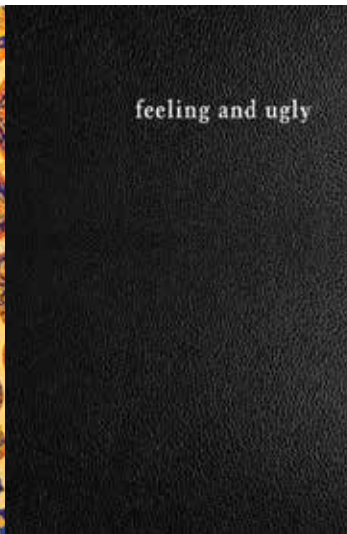
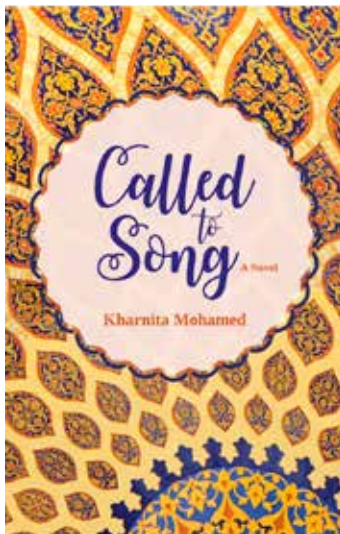
Dr Siphokazi Magadla

From ukuzabalaza to ukutabalaza (from the struggle to hustling): Silence and super strength in the lives of women ex-combatants after apartheid

Prof Gabeba Baderoon

Beyond measure: Creative imaginaries and grounded practices in an African feminist frame

2 Book Launches



Kharnita Mohamed (2018) *Called to Song*

Cape Town, Kwela

Qabila and Rashid's marriage has been falling apart for years. A pregnancy trapped them, although he was seeing Thandi at the time. Has he ever stopped seeing her? With her mother's passing, Qabila's world crumbles. She dreams of strange songs and makes lists to stay sane. After years of feeling unloved, she wants a divorce. Why does Rashid resist? Picking up the pieces, Qabila reconnects with family and her Muslim faith, and meets musicians that might be the answer to her puzzling dreams.

This is a story of a woman coming into herself. Compelling and beautifully written, *Called to Song* will leave you thinking about race, gender and relationships, but above all, it will leave you thinking about the characters you've met along the way, many of whom will start to feel like old friends.

Danai Mupotsa (2018) *feeling and ugly*

Johannesburg, impepho press

Danai Mupotsa was born in Harare, and has lived in Botswana, the United States and South Africa where she is now based. She describes herself as a teacher and writer. *Feeling and Ugly*, was largely written between 2016 and 2018, although some of the poems were written earlier or previously published in some form. The collection gathers the various statuses and locations she moves across, as daughter, mother, teacher, scholar and writer. From these places, many of the poems try to approach difficult feelings about what it means to "do politics" from an empathetic complexity. "I'm raging, sometimes that makes me petty" is one such example. The collection carries a set of stand-points, or willfulness about pedagogy, politics and optimism. And while she carries an attachment to a non-reparative, or negative affect across the collection, she closes in describing the work, or all of her work as love poems. This collection is a long love letter to those who are willful.

Gabeba Baderoon (2018) *The History of Intimacy: Poems*

Cape Town, Kwela

The History of Intimacy is the fourth collection by Gabeba Baderoon. Breath-taking intimacies and private hurts are crafted into lyrical form – in poems on desiring what is furthest from you, memories of a midnight swim, how children work out the laws of existence, the stakes of speaking a forbidden word, elegies to jazz prodigy Moses Molelekwa and beloved Poet Laureate Keorapetse Kgotsitsile, and how not to be alone.

Gabeba Baderoon's new book of poems, *The History of Intimacy*, was published on 1 August 2018. She is also the author of *The Dream in the Next Body*, *A Hundred Silences* and the monograph, *Regarding Muslims: from Slavery to Post-apartheid* (2014). Her poems have been turned into songs on the CD *Out of Time* by Robert Stone. Baderoon is a member of the editorial board of the African Poetry Book Fund and co-directs the African Feminist Initiative at Penn State University.

Jen Thorpe (ed.) (2018) *Feminism Is: South Africans Speak Their Truth*

Cape Town, Kwela

"Feminism is about power, potential, passion, and rights, but it keeps changing in purpose and meaning ..." Do you call yourself a feminist? What does this mean in your daily life? In this book, South African feminists explore their often vastly different experiences and perspectives in accessible and engaging voices. *Feminism Is* touches on issues as wide-ranging as motherhood, anger, sex, race, inclusions and exclusions, the noisy protest and the quiet struggle. It will challenge your thinking and inspire you to action, reaffirming the urgent necessity of feminism in South Africa today.

29 September 12am: SAFTA award winning filmmaker Shelley Barry (*Outstanding Disability Contributor to the SA Film and Television Industry 2018*) in conversation with Beverley Barry.

Shelley is a multi award-winning filmmaker. In 2018 she received a SAFTA for her contribution to the television and film industry, along with an IBHUKU award for her writing. Her films span across genres and are largely experimental in style and often explores the intersections between sexuality, gender and disability. She often shoots her own films, exploring the aesthetics of cinematography from the perspective of a wheelchair user. Screenings of her work have been held at major festivals and events around the world and been acquired by television, including MTV, DUTV and WYBE in the U.S. and SABC and e-tv in South Africa. New York University is one of the international libraries that has purchased her work. Awards include *Best Film* awards at international festivals in NYC, Canada, Moscow, San Francisco, Philadelphia and New Jersey for her first film, an experimental documentary titled *Whole-A Trinity of Being*.

Shelley is the founder and director of *twospinningwheels*, a production company that aims to explore new languages in cinema and marginalised voices having access to the craft of film making. She was selected to be on the SA film delegations to MIPCOM, France, The European Film Market, Berlin, The Rio Content Market, Brazil, Cannes, France and The Tribeca Film Festival, New York. Shelley is currently based at the University of Johannesburg where she teaches film and has commenced her Creative PhD in film at the University of the Witwatersrand. This retrospective started to tour South Africa with the Mzansi Women's Film Festival in August 2017.

The process of reclaiming my body was an exceptionally powerful and liberating experience. I understood desire and sensuality from a completely different perspective. I realized that passion is something that everyone can access (it is not reserved for the young and the able-bodied), and it can suffuse through every aspect of our lives. I recognized the importance of self-love as opposed to requiring affirmation from others in order to love myself.

Shelley Barry (2006) Disability and desire: journey of a filmmaker. *Feminist Africa* 6, p. 65.



Whole A Trinity of Being – Voice/Over (2004) Film still



Whole A Trinity of Being – Entry (2004) Film still

4 Exhibitions



Drowning Durga VI, 2015. 61cm x 91cm Digital colour print.

The exhibition *When the moon waxes red* (2009-2016) by Sharlene Khan employs filmmaker Trinh T. Minh-ha, feminist theorist bell hooks and black feminist Audre Lorde's ideas of 'bio-mythography', textured narrativisation and insider-out/outsider-in researching methodologies to document personal family stories as they intersect with the British Indentured Labour System in Durban, South Africa after 1860. Escaping either

poverty or cultural systems in India with promises of streets of gold, working class Indians were plunged into a racially hierarchical system. My mother's narrations, worked in hand-made needle-lace narratives, a video love letter and postcolonial masquerading photographic practice, document the extreme poverty of her family and the struggles and resilience of migratory women in foreign settings.

The Mute Always Speak – Performative responses



Philiswa Lila, 2014 - *Self-Philiswa*. Digital colour print (detail).

Students from the Fine Art and Drama departments will present performative responses to the idea "The Mute Always Speak". The exhibition is curated by Sharlene Khan and Zodwa Skeyi-Tutani assisted by Ropafadzo Mandiveyi.

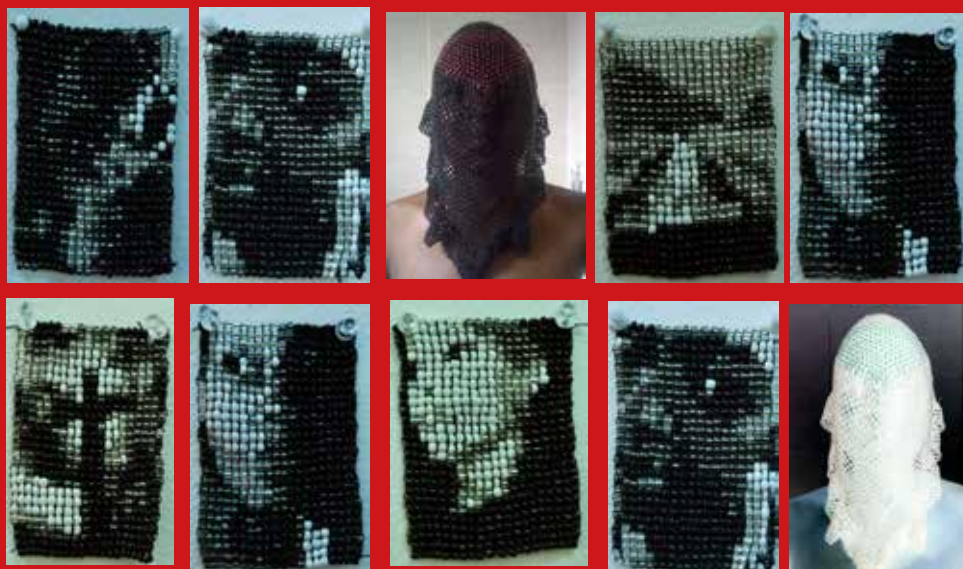
Ntombikayise

Buhlebendalo Ayavela Siwendu and Philiswa Lila
Bendifuna ukuthetha naye. Ngentliziyo yam yonke. Andikwazanga ukuthetha naye. Kodwa ndithandazile kuThixo. andamxelela. Akange ndithethe naye. Ntombikayise. Ntombi. Kayise. Kayise. Yise.

I'm too sad to tell you

Viwe Madinda

This work is inspired by the words of feminist Carol Hanisch (1969/2006) in her paper 'The Personal is Political' where she shares how a political action is to tell it like it is and voice her own belief about her own life and not say what she has always been told to say (1969: 4). This live performance intends to let people in and share the embarrassment of the expressed emotion, and this is how I, the mute, speak.



Philiswa Lila, 2014+. *Self-Philiswa*. Digital colour print.

Collaborative Women's Day Poster Making Workshop (facilitated by Aqwi Thami).

BACK.TALK Womxn's Collective (Erin de Kock & Carol Nelson) is a student run art collective which aims to open conversations around sexual violence and creating feminist spaces for creative activism. On the 9th of August 2018 (Women's Day), the collective hosted a Poster Making Workshop around sexual violence giving participants a space to create activist posters of their choosing. This was facilitated by Indian artist and activist Aqwi Thami. The posters are a product of what came out of the workshop, which were also put up anonymously around the university and Grahamstown location by participants of the event.

My Invisible Disabilities

Chrizelda Garnett-Bennett

A tunnel filled with things that represent my mental struggles. Discomfort and confusion, feelings of being overwhelmed, an organised mess, something that needs explanation, something that takes time to understand; these are not only statements that describes the installation, but also statements that describe my mental state. Webs connecting pictures, drawings, words and lyrics surround the walls while tables with physical objects construct a pathway through the tunnel of mental struggles.

Amaanah (The Trust)

Imaan Latif

"We offered the trust to the heavens and the earth and the mountains, but they refused to carry it and were afraid of it. And the human being carried it." (33:72) Koran
Identifying as both Muslim and Queer, I embody Islamic Queer without letting the constrictions of those binaries influence my integration of both religion and human nature. This why I introduce to the audience Amana Al-Fitrah, the trust in your own human nature. I want to create a visceral performance piece where people are given the experience as story unfold to express their innate human nature. The process that leads one to empowering themselves with the tool of Kundalini Yoga.

Do not look at me and see you

Manoko Tlhako

In a society defined by drawing lines in the sandpit and colouring inside the lines and the punishment of those who do not follow these rules, what does defiance look like? What does refusing for your womxnhood to be boxed in and defined by 'either-or' look like? What does pride in the performance of your femininity look like? Inspired by Nelisiwe Xaba's *They look at me and that's all they think*, "Do not look at me and see you" is a physical theatre performance that explores femininity and the defiance of rules and boundaries in the performance of one's identity. Featuring the written words of Noluthando Mpho Sibisi.

Self Liberation: A piece concerning current events

Micayla Sam

Moshito wa basadi

Phemelo Hellemann, Katlego Gabashane, Evelyn Notoane, Nompumelelo Kubheka

The performance explores the melodies of ululation across different cultures. Ululation gives women a voice and it's a language of expression not limited by words, instead it commands attention through sound. Moshito wa basadi unmutes, disrupts silence and celebrates basadi.

Indubela/Umbhubhudlo

Uvile Ximba and Siyabulela Javu

To bury someone means many things to many people. And in various spaces, funerals are constructed and experienced differently. How these spaces are imagined is layered in memory, in trying to understand what it means to occupy liminal spaces like those that exist between life and death. We construct and perform: for ourselves and for those around us: to heal, to remember, to understand, to transition into a new reality in which the people we have lost are no longer there. Indubela/Umbhubhudlo is a reflection on, and construction of our memories of burials so we might heal, remember and understand better. Perhaps, also so we might question how the funeral space has been imagined before.

6 Thursday 27 September

| | | |
|-------------|---|---|
| 8.30-9.00 | Fine Art department Registration | |
| 9.00-10.00 | Institutional welcome: Noluxolo Nhlapo Keynote: Nthabiseng Motsemme "On death, desire and spirituality" – Reimagining the African's women's archive Chair: Sharlene Khan | |
| | Fine Art department Seminar Room | English department Seminar Room |
| 10.15-11.45 | Jiva babes: Popular music & culture Chair: Zodwa Skeyi-Tutani Kerry Burns: Resisting, Reworking and Reclamation of Coloured Masculine Identity: Youngsta CPT, the Hip Hop Icon of the 'Mother City' Lerato Nkadimeng: Imagining Affective Futures in Kelela's Work Thulisile Msezane: Lebo Mathosa: Genre as a Compass for Gender Performance Siphokazi Tau: An inquiry on the generational philosophy of Brenda Fassie: a comparison between Brenda Fassie and Busiswa Gqulu | Feminisms is Chair: Grace A. Musila Koale Monaheng: Fractures within fractures: In what way is main-stream/western feminism as theoretical & normative framework limited? How have African-American and African feminists sought to overcome these limitations? Rowland Chukwuemeka Amaefula and Evelyn Nwachukwu Urama: African Feminisms: Paradigms, Problems and Prospects |
| 11.45-12.00 | Tea & coffee break | |
| 12.00-13.30 | Shhh: Voicing and vocality Chair: Nkule Mabaso Lungelwa Phakathi: Agentic silence: Rediscovering Margaret in Bessie Head's <i>Maru</i> Jade Gibson: <i>Glowfly Dance</i> as Unmuted Voice Tarryn Frankish: Silence and its dis/contents: (Inter)generational talk and mothering after Apartheid Nwabisa Bangeni: Speaking through the silences in <i>Rachel Weeping</i> : The reconfiguration of the everyday | Violent violences Chair: Tina Steiner Kharnita Mohamed: Creating Disability in Time: Epistemic Fallacies' Temporal Stakes Cullen Goldblatt: Reading African Gender and Thinking about Rape Pule Segalo & Theresa Ennin: Struggles of the 'grass-roots people': In conversation with Amma Darko's <i>Faceless</i> |
| 13.30-14.30 | Lunch break: Oppidan Dining Hall | |
| 14.30-16.00 | Invisible economies: Migration and labour Chair: Cullen Goldblatt Sam Naidu and Andrea Thorpe: Vulnerability and Complicity: The Figure of the Black Migrant Woman in Miriam Tlali's <i>Devil at a Dead End</i> and Chimamanda Adichie's <i>On Monday of Last Week</i> Ntokozo Yingwana: "We Fit in the Society by Force": <i>Sex Work and Feminism in Africa</i> Tinika Nuen: Self-identification as resistant strategy against the stigmatisation of African diasporic women - an analysis of Chika Unigwe's <i>On Black Sister Street</i> Polo Moji: Oceanic Bellies and Liquid Feminism in Fatou Diome's <i>Belly of the Atlantic</i> (France / Senegal 2004) | A man who is not a man: Masculinities Chair: Fouad Asfour Marjorie Namara Rugunda: An exploration of Manhood, Sexuality and Culture in Thando Mqolozana's <i>A man who is not a man</i> and John Trengove's <i>Inxeba</i> Joy Ifeanyichukwu Joseph: Exploitation of the White/Black Woman in Mariama Ba's <i>Un Chant Ecarlate</i> Tahzeeb Akram and Jodi Bloem: The Inherited Toxic Masculinities and Forced Creation of Toxic Bodies in the Conservative Nigerian Landscape Siseko H. Kumalo and Lindokuhle Gama: <i>INXEBA</i> – Interrogating Conceptions of Manhood, Sexuality and Cultural Identity |
| 16.00-16.15 | Tea & coffee break | |
| | Fine Art department | |
| 16.15-18.00 | Book launches Danai Mupotsa (2018) <i>feeling and ugly</i> . Johannesburg, impepho press Gabeba Baderoon (2018) <i>The History of Intimacy: Poems</i> . Cape Town, Kwela Kharnita Mohamed (2018) <i>Called to Song</i> . Cape Town, Kwela Jen Thorpe (ed.) (2018) <i>Feminism Is: South Africans Speak Their Truth</i> . Cape Town, Kwela Books (launched by Pumla Gqola) | |
| | Exhibition <i>Voice/Over</i> . A Shelley Barry Film Retrospective <i>When the moon waxes red</i> . Visual Art exhibition by Sharlene Khan <i>The Mute Always Speak</i> . A Performative Response | |
| 18.00 | Cocktail dinner | |

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| 9.00-10.00 | Fine Art department Keynote: Siphokazi Magadla From ukuzabalaza to ukutabalaza (from the struggle to hustling): Silence and super strength in the lives of women ex-combatants after apartheid Chair: Danai Mupotsa | | |
| | Fine Art department Seminar Room | English department Seminar Room | Humanities Seminar Room |
| 10.15-11.45 | Vulnerabilities Chair: Sharlene Khan Grace A Musila: Comic calibrations of violence in Kenya, Nigeria and South Africa Dina Ligaga: Un/reading the trafficked body: Vulnerability in Sanusi's <i>Eyo</i> Nwabisa Bangeni: Textual Vulnerability in Candice Derman's <i>Indescribable</i> Lynda Gichanda Spencer: Vulnerable subjectivities in Kagiso Lesego Molope's <i>Dancing in the dust</i> and Nadifa Mohamed's <i>The Orchard of Lost Souls</i> Danai S Mupotsa: Feeling and Ugly | Storytelling and agency Chair: Akili Ngulube Stephen Temitope David: 'Knowing' the Rapist in Kagiso Molope's <i>This Book Betrays my Brother</i> Tina Steiner: Scheherazade's Achievement(s): Storytelling and agency in Fatema Mernissi's memoir <i>Dreams of Trespass: Tales of a Harem Girlhood</i> and <i>Scheherazade Goes West</i> Kayleigh Damita Perumal: Dismantling Detective Gender Roles: The potential of South African Feminist Crime Fiction in Angela Makholwa's <i>Red Ink</i> and H.J. Golakai's <i>The Lazarus Effect</i> Fouad Asfour: Black Feminist and Mestiza practice of Self-disclosure: Writing about art as dialogic creative process | Movements and rights Chair: Polo Moji Mas'ud Bello: A Historical Overview of the Trends in Feminist Movements in Nigeria Busisiwe Deyi: Your Equality will not protect you: The uses of Silence in Post-Apartheid South Africa Ayodabo Sunday: Ethno-cultural Construction of Hegemonic Masculinity in Select Narratives for Children in Nigeria |
| 11.45-12.00 | Tea & coffee break | | |
| | Fine Art department Seminar Room | English department Seminar Room | |
| | | | |
| 12.00-13.30 | The mute will speak: Unapologetic dissent Chair: Siphokazi Magadla Janine Jones: "We Know Why," Though We May Not Speak It Joy James: When Silence Is Not Politically Quiet: The Captive Maternal and Surrogate Activists Selamawit Terrefe: The Criminalization of Black "Maternal" Dissent | Gendered spaces & places Chair: Nwabisa Bangeni Laura Nish: Allowing the Mute to Speak: Interrogating the Portrayal of Women Through a Feminist Lens in <i>Tjieng Tjang Tjerries</i> by Jolyn Phillips Douglas Thomas: The Lingeer's Jihad: Re-examining Historical Women's Agency in the Senegambia Region Sue Marais: "I did, you just didn't listen properly": Storytelling as Communal Desire in Jolyn Phillips' <i>Tjieng Tjang Tjerries</i> Pumla Gqola: The questions art asks: rape, the burden of knowing and feminist imagination | |
| 13.30-14.30 | Lunch break: Oppidan Dining Hall | | |
| 14.30-16.00 | Where does it hurt: The body in pain Chair: Nomusa Makhubu Gorata Chengeta: Words alone cannot hold this pain Sihle Motsa: Where Does it Still Hurt? Mapping the Cartographies of Pain Idorenyin Williams: Shame and Resistance: Black Female Bodies and the Intersectionality of Race, Gender and Violence in South African Women Fiction | Ouchea: Towards other worlds Chair: Jordan Stier Jacolien Volschenk: Ezili and the "silent nègre woman": Survival as Resistance in Nalo Hopkinson's <i>The Salt Roads</i> Smanga Simelane: Sexual Autonomy in Okorafor's <i>Who Fears Death</i> Philiswa Lila: The use of ritual as a physical and spiritual medium in Buhlebezwe Siwani's visual art performance and its documentation Nedine Moonsamy: #BlackGirlMagic in South African literature | |
| 16.00-16.15 | Tea & coffee break | | |
| | Fine Art department | | |
| 16.15-18.00 | Art on our Mind conversation: Curating as world-making Sharlene Khan in conversation with South African curators Nkule Mabaso, Nomusa Makhubu, Same Mdluli, Nontobeko Ntombela and Zodwa Skeyi-Tutani. | | |
| 18.00 | Cocktail dinner | | |

8 Saturday 29 September

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|-------------|--|--|--|
| 9.00-10.00 | Fine Art department Keynote: Gabeba Baderoon Beyond measure: Creative imaginaries and grounded practices in an African feminist frame Chair: Lynda Gichanda Spencer | | |
| | Fine Art department Seminar Room | English department Seminar Room | Humanities Seminar Room |
| 10.15-11.45 | Teacher don't teach me nonsense Chair: Nontobeko Ntombela Efua Prah and Terri Maggott: The Role of Feminisms in the Transformation Agenda for Institutions of Higher Learning in South Africa Addisalem T. Yallow: Addressing gender disparities in Ethiopian higher education: a policy analysis Beverly Barry: Memory: The site of intersection is the site of everyday Sarita Ranchod: Sculpting with Differently Abled Hands – In/Visibilities, Deletions and Absences: Accounting for Slave Women's Lives | Yvonne Vera Chair: Rosemary Jolly Rosemary J. Jolly: African feminism, African humanism and extra-anthropocentric right-making in Yvonne Vera's <i>The Stone Virgins</i> Jessica Hemmings: The (small) voice of craft in Yvonne Vera's fiction Thando Njovane: Grief, song and feminist utterance in the patriarchal world of Yvonne Vera's <i>Under the Tongue</i> | Inactivity as agentivity Chair: Same Mdluli Nomcebisi Moyikwa: Ukuzenza ngokwenza: a discourse of a black feminist subject Thatshisiwe Ndlovu: Silent Victims or Agents of Change? Narratives of widowhood rites and resistance in South Africa, staying put and carrying on Evelyn Nwachukwu Urama and Rowland Chukwuemeka Amaefula: Cultural and Religious Factors as Catalysts of Patriarchal Hegemony and the Plight of Women in Mariama Ba's <i>So Long a Letter</i> |
| 11.45-12.00 | Tea & coffee break | | |
| 12.00-13.30 | Fine Art department Seminar Room Art on our Mind creative dialogue Filmmaker Shelley Barry in conversation with Beverley Barry | | |
| 13.30-14.30 | Lunch break: Oppidan Dining Hall | | |
| | Fine Art department Seminar Room | English department Seminar Room | |
| 14.30-16.00 | Digital Technologies: The Revolution will be Tweeted Chair: Dina Ligaga Oriole Friedemann: Making Their Own Meaning: <i>The Foxy Five</i> and <i>An African City</i> as Women's Localised Narratives Danson Kahyana: Countering the Vulgarly of Power with the 'Vulgarly' of Language: Stella Nyanzi's Facebook Work and the Deconstruction of African Decorum Kgothatso Mokgele: The student movement and an exploration of the role of multiple identities | Let's talk about sex baby ... Chair: Gabeba Baderoon Jenny B. du Preez: Rediscovering the Erotic as Ordinary in Selected South African Short Stories Kegan Gaspar: Silent No More: Voicing Queerness in African Short Fiction Tinyiko Chauke: Women's conceptualisations of sexual liberation in patriarchal contexts of a democratic South Africa Olarotimi Daniel Ogungbemi: Language, Female Sexuality and Gender Ideology in Chinelo Okparanta's <i>Under the Udala Trees</i> and Jude Dibia's <i>Walking with Shadows</i> | |
| 16.00-16.15 | Tea & coffee break | | |
| 16.15-18.00 | Fine Art department Seminar Room Blackness and feminist solidarities discussion, facilitated by Grace A. Musila Author's Corner <i>The Coloured Vine</i> (Ingrid Nayame), <i>Poetry</i> (Tsitsi S. A. Sachikonye), <i>Glowfly Dance</i> (Jade Gibson), <i>Phala</i> (Phemelo Hellemann, Bianca Levin and Nompumelelo Kubheka) | | |
| 18.00 | Dinner and dance | | |

Dr Nthabiseng Motsemme is currently the Academic Director: Scholarships at the National Institute for the Humanities and Social Sciences (NIHSS). Her research interests include African feminist and womanist theories; African popular cultural production; township women's deep subjectivities; gendering Truth and Reconciliation Commissions; women's experiences and transformation in higher education; she currently serves on the editorial boards of *African Identities* and *Feminist Legal Studies*. She lives with her partner and four children, and mothers several more.

Prof Gabea Baderoon is the author of *Regarding Muslims: from Slavery to Post-apartheid* (awarded the 2017 National Institute for the Humanities and Social Sciences Best Non-Fiction Monograph Award) and the poetry collections *The Dream in the Next Body*, *The Museum of Ordinary Life* and *A hundred silences*. She is a recipient of the Daimler Award for South African Poetry and is a member of the editorial board of the African Poetry Book Fund. With Alicia Decker, Baderoon co-directs the African Feminist Initiative at Pennsylvania State University, where she is an Associate Professor of Women's, Gender and Sexuality Studies and African Studies. She is an Extraordinary Professor of English at Stellenbosch University and a Fellow of the Stellenbosch Institute for Advanced Study.

Dr Siphokazi Magadla is a Senior Lecturer in the Political and International Studies department at Rhodes University, South Africa. She worked previously as a research consultant for the Security Sector Governance programme of the Institute for Security Studies in Pretoria, focusing on the role of women in peace and security. She did her Bachelor of Arts majoring in Political and International Studies and Journalism and Media Studies, and Honours in Political and International Studies at Rhodes University. She holds a Masters Degree in International Affairs from Ohio University, USA. She is a Fulbright Scholar. Her PhD examined the state assisted integration of women ex-combatants into civilian life in post-apartheid South Africa. She is currently working on a book based on her PhD study that will be published by the University of Kwa-Zulu Natal Press. She teaches and researches on post-colonial/civil wars and militarism in Africa, demobilisation, disarmament and reintegration processes in Africa, security sector reform, gender, peace and security, South African foreign policy and African feminisms, gender and citizenship in South Africa. She was a fellow of the Social Science Research Council's Next Generation Social Sciences in Africa Fellowship Program in 2013-2014, which provided the funding for her doctoral research. She was previously a co-chairperson of the Rhodes University Women's Academic Solidarity Association and the Coordinator the Politics department's Thinking Africa project. She is the current Board member and Book Review Editor of the *Journal of Contemporary African Studies* (JCAS). Since July 2017, she serves as a workshop facilitator of the Social Science Research Council's Next Generation Social Sciences in Africa Fellowship Program. The SSRC's Next Generation Social Sciences in Africa programme supports African scholars working and undertaking doctoral studies in universities in Nigeria, Ghana, Tanzania, Uganda, Kenya and South Africa. She is a recipient of the Andrew Mellon Inclusive Professoriate grant (2018 – 2020) which supports her research and funds some of her Masters and PhD students. In June 2018, she was appointed by President Cyril Ramaphosa to serve in the high level review panel into the work of the State Security Agency. The review panel is tasked with assessing the mandate, capacity and organisational integrity of the State Security Agency.

10 Curating as World-Making

The *Art on our Mind* creative dialogue with Sharlene Khan and curators Nkule Mabaso, Nomusa Makhubu, Same Mdluli, Nontobeko Ntombela and Zodwa Skeyi-Tutani looks at the challenges and possibilities of curatorship in South Africa.



Nkule Mabaso (born 1988) graduated with a Fine Arts degree from the University of Cape Town (2011) and received a Masters in Curating at the Postgraduate Programme in Curating ZHdK, Zürich (2014). She has worked as Assistant Editor of the journal *OnCurating.org* and founded the Newcastle Creative Network in Kwa-Zulu Natal. As an artist, she has shown work in Denmark, Switzerland, South Africa, Germany, and Zimbabwe. She has curated shows and organised public talks in Switzerland, Malawi, Tanzania, and South Africa. Currently she works as a curator of the Michaelis Galleries at the University of Cape Town. She is a PhD Candidate at Rhodes University. Her research focuses on the Kwazulu Natal interior and calls for the development of context specific policy and that will provide the strategies for the mechanisation of the economic potential of culture in the context of small cities and large towns in South Africa.

Nomusa Makhubu (PhD, Rhodes University) is a senior lecturer of art history at the University of Cape



Town and an artist. She received the ABSA L'Atelier Gerard Sekoto Award (2006) and the Prix du Studio National des Arts Contemporain, Le Fresnoy (2014). She is the 1st Runner-Up in the DST Women in Science Awards, 2017, is a fellow of the American Council of Learned Societies and was an African Studies Association (ASA) Presidential Fellow in 2016. In 2017, she was a Mandela-Mellon fellow at Harvard University. Makhubu is a member of the South African Young Academy of Science (SAYAS) and the chairperson of Africa South Art Initiative (ASAI). She co-edited a *Third Text* Special

Issue: 'The Art of Change' (2013) and later co-curated the international exhibition, *Fantastic*, in 2015 with Nkule Mabaso. Her research interests include African popular culture and socially-engaged art.



Zodwa Skeyi-Tutani is a curator and artist based in and inspired by the Eastern Cape. She has curated two exhibitions, *Zundiqondisise, Reclaiming Our Voices* (2018) with the Steve Biko Centre in Ginsberg, and *Margins* (2017) at the Makhanda Arts festival. She is also co-author and illustrator of one bilingual children's book *The Princess' Journey* (2006). She completed her NDip in Fine Art at Nelson Mandela University, and then her Btech in Fine Art at Walter Sisulu University. She is currently enrolled for an MFA in Curatorial Studies at Rhodes University.



Nontobeko Ntombela is a curator based in Johannesburg. She currently works at the Wits School of Arts developing the postgraduate programs in curatorial and exhibition practices. She previously worked as the curator of the contemporary collection at the Johannesburg Art Gallery (2010–12) and the Durban Institute of Technology Art Gallery (2006–10). Her curatorial projects include *Solo* at Cape Town Art Fair (2018); *A Fragile Archive* at Johannesburg Art Gallery (2012); *MTN New Contemporaries* (2010) for which she was guest curator; *Layers* at the Goodman Gallery project space, Johannesburg (2010); *Modern Fabrics* at the Bag Factory, Johannesburg (2008); *From Here*

to There at the Association of Visual Arts (AVA), Cape Town (2007), as part of the *CAPE 07 Fringe*. Ntombela has participated in international programs including the Bilateral Exchange Project between Germany and South Africa (2007); *Close Connections* (Africa Reflected) Curator's Workshop in Amsterdam (2009); *Break the Silence Scotland* (2002–3).



Same Mdluli (born 1983, Botswana) is an artist, art historian, and writer living in Johannesburg. She holds a PhD in History of Art, MA in Arts and Culture Management from Wits University and a B-Tech degree in Fine Arts (cum laude) from the University of Johannesburg. She has worked as an administrator in visual arts spaces and projects, participated in various exhibitions, conferences locally and internationally and won some art awards. She has also participated in a number of international residencies including at the Getty Research Institute in Los Angeles and the Institut National d'histoire de l'art (INHA) in Paris. Her research interests are in contemporary African art, black expressive modes and aesthetics as well as the conversations between jazz and visual art. Before she was appointed curator at the Standard Bank Gallery she was a sessional lecturer at Wits University. She also serves as an advisory council member for the National Arts Council.



Sharlene Khan is a South African visual artist and scholar. Khan works in a range of media which focus on the intersectionality of race, gender and class and the socio-political realities of a post-apartheid, post-colonial society. She uses masquerading as a decolonising strategy to interrogate her South African heritage, as well as the constructedness of identity via rote education, art discourses, historical narratives and popular culture. She has exhibited in various local and international exhibitions, visual artist workshops and residency programmes. She was recipient of the Rockefeller Bellagio Visual Arts residency and was second prize winner of the German 2015 VKP Bremen Video Art Award. She has been twice nominated for the South African Women in Arts Award (Painting) and was the 2017 recipient of the American Learned Councils African Humanities Postdoctoral Fellowship. She holds a PhD in Arts

from Goldsmiths College (UK), and is currently Senior Lecturer in Art History and Visual Culture at Rhodes University. She runs the National Research Foundation Thutuka funded project *Art on our Mind*. She is co-convenor of the African Feminisms (Afems) Conference, and coordinates the bi-weekly reading group Black Feminist Killjoys.

12 Information

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